



That very gifted little woman, Olga Netherole, stands up her Salt Lake season tonight with a production of Hervieu's 'Labyrinth.' Not many people know that Miss Netherole's gifts extend to literature as well as to the stage.

light audiences as of old. Then there is Leona Thurber, and her pikaninies. This act is said to be one of the really clever turns of the vaudeville stage. Scott and Wilson are a couple of acrobatic comedians whose work has won kind and favorable mention wherever they have appeared. The Balzers are styled original comedians and have just completed a successful professional tour of Europe.

Irishman the following conundrum: "Now, Mike, suppose that Lucifer were sure of us both. Which would he take first, do you think?" The Irishman looked thoughtfully for a moment, then said: "Yes, honor, I think he'd take me." "Why?" I asked. "Because he's always sure of you."

Ned Royle's New Play Produced in New York.

Thursday night of this week saw the first New York production of Ned Royle's new morality play entitled "The Struggle Everlasting." The New York correspondent of the "News" wired last night that the critics' opinions were somewhat mixed, but the general tone seemed to be that the American stage had witnessed a distinct departure in the way of dramatic creations, and that the piece would ride to success. The report adds, "The New York Times gives it the best verdict and says: 'It is a curiously interesting play, despite some crudities of construction, and its third act spins

John Hare, the English actor, has announced his intention to retire from the stage within a year. In September he will begin a farewell tour of the provinces and then give his last performance in London. Mr. Hare is 65 years old, and retires from the footlights with a long and brilliant theatrical career behind him. He played at the Prince of Wales Theatre for 10 years, and then assumed the management of the Court Theatre, which he retained from 1875 to 1879. During the next nine years he managed the St. James' Theatre with the Kendals. In 1888 W. S. Gilbert built the Garrick Theatre for him, which he managed for a period. He took the management of the Globe in 1893, where he produced Pinero's "The Gay Lord Quex," a play with which he subsequently toured Great Britain and the United States. On March 4 of last year he opened the Duke of York Theatre with "The Great Conspiracy," playing the title role. Although Mr. Hare visited the United States many times, he never met with the same financial success as some other English actors of less ability.

WHY AMERICAN PLAYS FAIL IN LONDON.

HENRY ARTHUR JONES, the famous playwright, now in New York, gives the following as the reason why American successes may not succeed in London: "I am persuaded that there is no conscious spirit of unfriendliness among English players toward American actors and plays. This season 'Brewster's Birds' and 'The Wings of the Cabbage Patch' have been warmly received in London. A play that has been a great success in America may be a failure in London for one of the following reasons: "First—If it deals with a phase of life or with characters that are unfamiliar or 'uninteresting' to a cockney audience. If there are assurances on Mars we could scarcely take any interest in their affairs on the stage, except that of mere curiosity. I saw 'The Cenil' rapturously on the stage of a London theatre. But the audience was not the Shelley society and their friends, outside that particular audience it would probably be received with coldness and dislike and it certainly would not run a week. "Second—If it is played by actors and actresses that are unknown to the London playgoer, who looks down the cast in the newspaper and does not see the name of his favorites.

"Third—If it is produced at an unlucky or unsuitable theater, or at the wrong time of the year. "Fourth—If it is a serious play. A piece of fun or bright nonsense is far more likely to capture London audiences than a play that demands from them sustained thought and attention. A year or two ago I showed that not a single serious play of modern English life had been a pecuniary success on the London stage for some four or five years. Have matters been much better during the last season? Let those of your readers answer who have recently visited the London theaters. "Failure on the London stage need not imply anything except that London theatregoers are careless about the drama. A fine revival of 'Othello' by Mr. Lewis Waller only ran three weeks last season. After that neither American nor English playwrights need feel themselves slighted. "I think, however, that American players may claim that they show far greater generosity and alacrity toward foreign work than do Londoners. I believe that this wise spirit of tolerance and appreciation which American playgoers are showing and which none can more gratefully acknowledge than I—I believe that this acknowledgment will indirectly aid the development of the American drama."

IN LONDON THEATERS.

LONDON, Sept. 18.—Possibly the present theatrical season in London, like its immediate predecessor, will go down to history as essentially an "American" one. At any rate, the new year in the playgoing world here has opened with the Transatlantic influence strongly marked. The first new play to be given was a Transatlantic winner—Jones' "Hypocrites," and in another fortnight we shall have "Sweet Kitty Bellairs" at the Haymarket. Forever of the two important productions of the present week, one has an American star in the person of Maxine Elliott, while the other boasts a heroine from the land of the dollar. The last mentioned piece is Seymour Hicks' new offering, "The Gay Gordons," and most people who are familiar with the author's methods confidently expected that in addition to its Transatlantic central figure, the piece would be supplied with several of the latest American songs, renamed, slightly rewritten and interpolated without the slightest acknowledgment to their authors. But this time Hicks appears to have resisted temptation, for so far as my knowledge goes, there is not a single stolen American ditty in "The Gay Gordons." With this actor, however, one never is certain, for I remember being assured by an American friend that his "Mr. Chamberlain" song in "The Beauty of Bath," which everyone here supposed had been written by Hicks, actually came from America, like "Chevy Chase," which was utilized in the same piece, and originally culogized some popular idol at home. Perhaps he erred in being virtuous this time, for what "The Gay Gordons" badly needs at present is a few of exactly the kind of songs that the American authors upon whom Hicks generally battens have the trick of writing. Evidently Mr. Jones, who has set the new piece to music, is not another Ivan Caryll or a Lionel Monckton, and hitting melodies are "to seek" in his score. But apart from this defect— which can easily be remedied when the piece crosses the Atlantic—"The Gay Gordons" really is capital and will crowd Frohman's Aldwych theater for a long time to come.

English Journal Suggests Phrases Which Must Not Be Used. Mr. Punch is so powerfully impressed by the action of the lord chamberlain in suppressing all performances of the "Mikado" (and thereby throwing into confusion a large number of provincial theatrical engagements) that he is moved to follow suit, says London Punch. He, therefore, forbids his readers, all and several, and the British public at large, to continue the lacer-

ation of national and foreign susceptibilities by the employment in speech, writing, singing, grammatophony, or macaronic of any expressions appearing in the subjoined list. "To take French leave." "Made in Germany." "Castles in Spain." "He is full of Dutch courage." "Serrano a Russian and you'll find a Turk." "He's a regular Turk." "Spoiling the Egyptians." "Can the Ethiopian change his skin?" "Lay the poor Indian!" "For ways that are dark, the heathen 'Chinese is peculiar." "Go to Jerico!" "They didn't know everything down in Judea." "Caledonia, stern and wild." "How very Hebrerian!" "Taffy was a Welshman, Taffy was a thief!" "To behave like a noor." John Bull has so many enteres on hand just now that Mr. Punch is living in momentary terror lest any of them should be inspired by some obvious and indiscreet illusion dropped at Little Piddington penny-reading. What if the republic of Haiti, say, should get wind of the same? He feels, in fact, that the thoughtless whistling of a Peckham schoolboy may precipitate an international conflict, in the present electrical state of the political atmosphere, and is therefore, constrained to appoint himself censor-in-chief.

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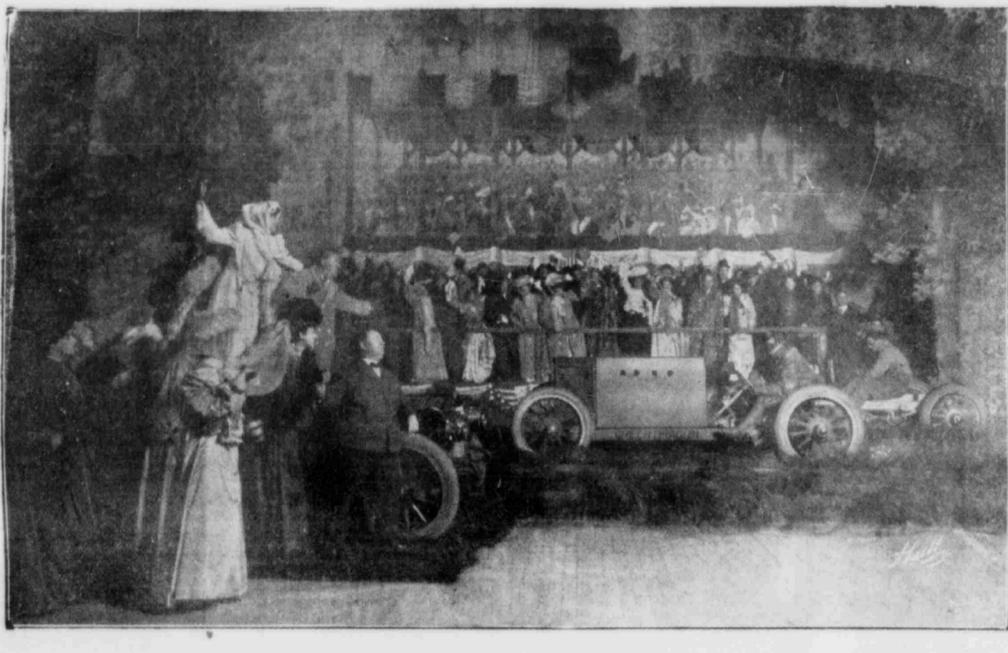
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Nellie Elting & Co., "Picking the Winner." Gilmore & Castel, "The 4 Shades; high class entertainers." Harry & The Earlies, "Little Miss Dorothy." Latest Improved Moving Pictures. Evenings, two shows, 7:30 and 9:15; matinees except Sunday.



BARNEY OLDFIELD'S GREAT RACING SCENE.

In "THE VANDERBILT CUP," The Great New York Broadway Theater Musical Comedy Success.

Its immense opportunities had so struck the famous French tragedian Mounet Sully that he had decided to appear in it, and it was only the second instance in his long career where he had attempted anything in the line of modern drama. Miss Netherole is a keen manager and business woman, as well as a distinguished actress and a capable adaptor. She takes a very considerable hand in the management of her tours and her stage productions and invests her own money, her brother Louis Netherole, acting as her manager, and working in entire harmony with her. Mr. Netherole, by the way, spent some time in Salt Lake as manager of Henry Miller and Margaret Anglin, at the time they were re-hearing here.

Our old friend, James O'Neill of "Monte Cristo" fame, has ventured into New York at last, and with a production of "Virginia." Being called before the curtain for a speech, he made the following remarks: "I thank you," he said, "for your generous appreciation. Though for the last thirty years I have occupied a somewhat conspicuous position on the stage, I have seldom visited New York. I am sure I don't know why. I am no worse than other actors. "Tonight's greeting encourages me to say that I intend to be back among you every year of the few years that are still left to me, playing something of this sort, and when I depart for that bourne from which no traveler returns I trust you may be able to say of me— "Ah, well, he could do something else than act dear old Monte Cristo."

threads of material existence into woof of tragedy. There is only one time now for a few words in regard to the acting, but Miss Florence Roberts is to be credited with a highly impressive performance of the role of "Body." Mr. Arthur Byron who assumed the part of "Mind" gives a very admirable expression of the role. Robert Poston Carter and Joseph Adelmann were especially effective. The play will be talked about and it deserves to be. It is one of the most important works that an American dramatist has yet produced in that it attempts to vitalize, through the medium of the stage, our public conscience. The Tribune and Sun's estimates are less encouraging. Mr. Royle's family in this city had received no word from him, but had a letter from Mrs. Royle, who wrote after a dress rehearsal out of town, that the performance promised exceedingly well. Dr. Sinclair Royle, brother of the author, wired after the performance Thursday night that it was a big success. The New York

the locale of the play is "within ourselves," although scenically it is in a wilderness, in a university, in the world and "beyond." "One day is as a thousand years and a thousand years as one day" is the chief text. Thus Mr. Royle himself describes it: "In all ages men have resorted to symbolism, parable, fable, allegory, to express universal truth, so I have employed symbolism to outline bodily the struggle always going on within ourselves between the physical, mental and spiritual in our nature. But I have tried to make the truth real, or today and now. To me truth is more impressive under a derby hat than under a plumed helmet. You are respectfully requested to believe in eternity, and as mind is akin to soul I have taken the liberty of making them brothers. Miss Roberts last season came practically unknown to Broadway and appeared in "The Strength of the Weak." It is well remembered and will insure her a respectful hearing this time."

THEATER GOSSIP

Lionel Barrymore, who has been spending 15 months in Paris as an art student, returned to New York on Sept. 2. Julia Marchese is now traveling in Switzerland and expects to make a pilgrimage to the Holy Land before returning to begin her season in November. William Faversham returned to New York on Tuesday from his English country home at Chiddingfold, Surrey. He left Wednesday afternoon for "The Square Man" company at Duluth, Minn. He will appear in a new western drama next March. Mrs. Fiske has returned to New York from her vacation in California. She was greatly benefited by the rest following her 15,000 miles tour of the United States and Canada, which did not end until the middle of July. Mrs. Fiske's next season will open at Norfolk, Va., on Oct. 15. Klav & Erlanger will produce Mr. Henry Arthur Jones' new play, "The Gallant Victor," in the Knickerbocker Theater, Monday, Sept. 30. In the cast will be Howard Kelly, Mr. H. Crompton, Fred Thomas, Miss Edith Tallaferr and Davenport Seymour. Joseph Brooks will present Lillian Russell in her new racing drama, "Wildness," at the Grand Opera house in Cincinnati Monday evening, Sept. 30. The scenes of the new piece are laid in Hopout, Long Island, and the plot hinges on the trials of a prof. is young widow who has inherited a racing stable from her first husband.



MARGARET ILLINGTON IN "THE THIEF." Margaret Illington, who is Mrs. Daniel Frohman in private life, is playing in New York in support of Keris Belles in "The Thief," a peculiar offering of the part of the guilty wife. Miss Illington gave a splendid rendition in the past of the part of the guilty wife. In this rather unusual play and in the passages where great emotion is called for rises fully to the task set for her. She is an actress of great magnetism, the possessor of a charming personality and gifted with the rare accomplishment of feeling the character she represents.

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SPECIAL ENGAGEMENT ONE WEEK STARTING SEPT. 29.

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THE MAGNIFICENT ALLEGORICAL SPECTACLE

THE HOLY CITY

With LUELLA MOREY as SALOME.

Dramatized and Presented with all the Gorgeous wealth of Scenery and Radiant Splendor that is Required for a PERFECT PRODUCTION. SEATS ON SALE FOR ENTIRE ENGAGEMENT.

Positively No Advance in Prices. Evenings, 25, 50 and 75 cents. Box Seats, \$1.00. Matinees, 15 and 25 cents.

Next Week—THEO. LORCH in "AT THE RISK OF HIS LIFE."